

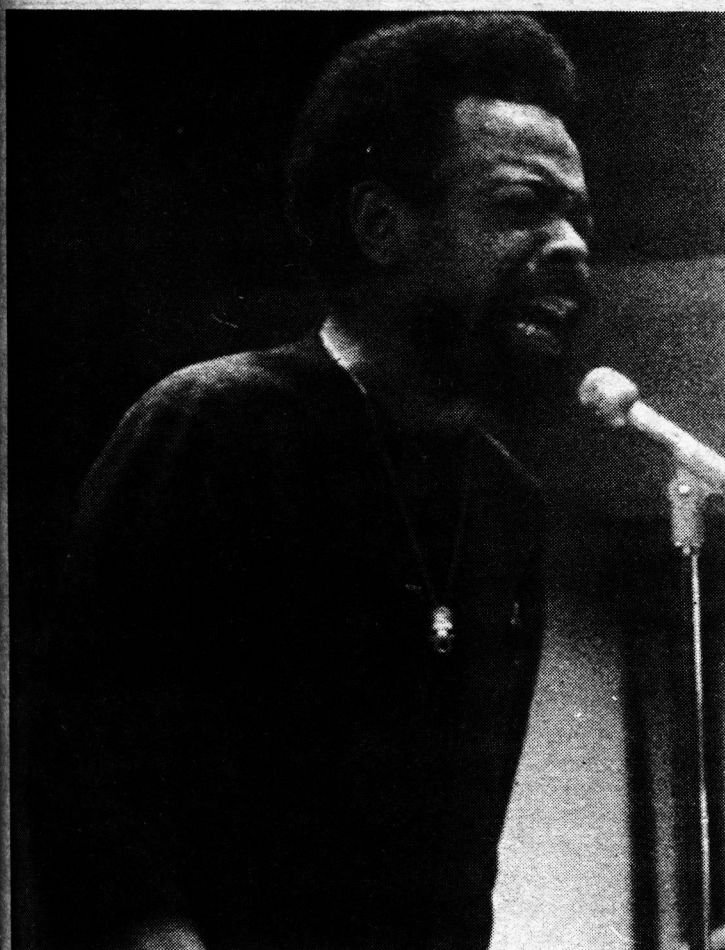
STUDENT VANGUARD

COMMUNICATOR

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Imamu Baraka at CCP.

Photography by Kenny Barnes

IMAMU BARAKA ASKS FOR 5 STUDENT RECRUITS TO BE REVOLUTIONARIES

By KENNETH BARNES

"Begin by internalizing revolutionary values, and build alternative institutions. The most basic institution is the revolutionary African Nationalist Cadre: The small dedicated group of brothers and sisters who are here to struggle, whose life is struggle, who are professional revolutionaries, who are not weekend warriors, not between classes, whose life is given to struggle. That is what we need!"

Said Imamu Baraka, chairman of the Congress of African People (CAP) to 300 people at CCP January 31, 1974. He then provided a detailed explanation of the ideology of the CAP.

He said that the CAP ideology is one coming from our own history and experiences based on KAWAIDA (tradition and reason). He said the ideology has three "cutting edges": 1. Nationalism 2. Pan Africanism 3. Socialism or UJAMAA, which are the most crystalized aspects of the ideology.

He explained; "The reason

we started Nationalism, I guess basically was because we have lost all sense of our selves as a nation. And that was one of the real lessons to come out of the sixties. Most of what was said about blacks... black power was really talking about Nationalism, and if you will analyze any of the major black thinkers of the sixties, you will find that most of what they said was based on a concept of revolutionary Nationalism.

Kwame Nkrumah, Malcom X, Rap Brown, Stokely Carmichael, Robert Williams, or Patrice Lumumba you will find that what they said was based on an understanding of revolutionary Nationalism. That is first of all that we are a nation of people here in N. America—a nation of people without power. **PAN AFRICANISM**

The next aspect of our revolutionary ideology has got to be Pan Africanism. That is, we begin with revolutionary Nationalism, but then we have to see that our struggle is not limited to N. America — that

(Continued on Page 4)

ALTERNATIVE

There is an Alternative for Community College students. The former organization of interested students named Odyssey have become trained in giving students information on many sex related problems. The name Odyssey has been changed to Alternative. This directly relates to the service that is being offered and allows students to understand that there is a place where sex problems can be discussed with trained students.

Alternative is open Monday thru Friday during day school hours. The atmosphere is casual so stop by, have a free cup of coffee, take a free pamphlet, or just sit and talk.

The Counseling Center: A FULL VIEW

By JOE RINALDO

The Counseling Center on the mezz. is something that every student in Community College should know about. These people are trained professionals just sitting behind those desks up there on the mezz, waiting to help you. Was there ever someone in your family, or neighborhood that you always felt you could go to when things got tough? Or you just need somebody to talk to, that you know won't blab your business all over town? These people are like that. They have kind sympathetic faces. And, if it's the kind of problem that you have to talk to a woman about, or if you have to tell a man, they can handle it. If you are Black, White, Jewish, Atheist, rich, poor, or Indian, they can find the right person for your needs and wants. And if they don't have the right one, they will go out and find that person.

Now these people might be looking for work, but they are doing their share too. That office has been handling the needs of Community's students since the school opened. But even that's not enough for them. They want to do more. They want to build a working triangle around themselves, the faculty, and the students. They want to stop the idea that if you are not in a clique you are on the outside looking in. They want everybody, students, faculty, and administrators to be on the inside working together.

Few students have been actively using all of the things that the counselors have to offer so they are trying to put a stop to it. How? This article is one. Putting a word of welcome in during orientation two.

Want some more? Ask a counselor. They have ideas cooking that would boogie the mind.

In my next article I'm going to put them in the paper for you to lay your eyes on, pictures, backgrounds, education, everything.



GEORGE SINNOTT — One of the top Academic Advisors at CCP. Photography by Harry Strauss

Academic Advisors Rated Good

By KEVIN FITZPATRICK
Editor-In-Chief

In our Nov. 14 issue of the Vanguard, we ran an editorial entitled "Rate Your Advisor!" The story was accompanied with a coupon listing the 60 names of academic advisors.

We asked the student body to rate their advisor, and then return the coupon to our office in the annex. At the time we were hesitant about running such a survey, since past experience showed little student participation.

It was no different this time. The Vanguard received only 45 coupons, most of them submitted by members of the various student organizations.

In all only 22 advisors were rated. The contest however, was not a complete failure. 74 percent of all coupons returned had the word "good" circled. Some even added the word "excellent" to the coupon.

Only 11 percent of the returns had the word "fair" circled. Finally, 15 percent of the entries had "poor" circled.

The results speak well for the academic advisor system here at CCP. Our belief in the original editorial, which was centered around many student complaints, was unfounded after looking at the results.

Some of the advisors who

received high ratings were: George C. Sinnott, Dea Zuckerman, B.S. Metzger, Neil Reznik, Dr. Clery Fn'Piere, Don Slavin, and Stanley G. Stienke.

Others receiving good ratings were: Robert Melucci, Marian B. Lorenz, Charles Tremblay, James W. Gaither, William T. Kulik, Sandra Klein, and Charles Jobs.

The Vanguard felt nobody received enough negative response to rate a fair or poor rating.

We would like to thank the people who took the time to evaluate their advisors. The blame for the poor response however, shouldn't fall totally on the students.

Some of the blame must go on the Vanguard's shoulders, since we had no feasible method of gathering the coupon from students at the Spring Garden campus. That is our fault, not the student body at Campus II.

Since an academic advisor's main job is to counsel students at pre-registration, we are led to believe that pre-registration is working.

By the way, pre-registration for the fall semester is being held between Jan. 28 and Feb. 22.



WARNER RODGERS — A hard working counselor here at CCP. Photography by Joyce Falkenstein

Vanguard Biology Story Found to Be Inaccurate

In the January issue of the Student Vanguard, a story entitled BIOLOGY TEACHER FLUNKS CLASS, was run on the front page.

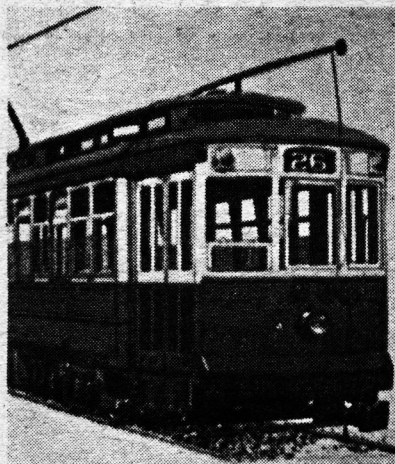
The story was put together mainly from letters received from the students of Dr. Sloan. However to our dismay, some of the information used was

found to be untrue.

In a recent telephone discussion with Dr. Sloan we were told that only "Murphy and Juanita Cu flunked the course." Dr. Sloan elaborated by saying, "Both of them flunked the midterm, did poorly in class and subsequently flunked the course."

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**NEXT TIME—
TAKE THE
TROLLEY**

SEPTA PLANS IMPROVEMENT

By GARY BRYER

In a statement by James C. McConnon, Chairman of SEPTA, a series of proposals concerning SEPTA's plans during the energy crisis has been released.

According to McConnon, the purpose of the SEPTA Energy Crisis Program is to maintain the mobility of the people. This will be accomplished by carrying out three fundamental objectives:

1. Increase the capacity of the system; more buses, trolleys and trains.

2. Improve access to the system by expanding the park-ride, car pooling and increased public information.

3. Improve quality by increased operator training, service supervision, new station lighting and modernization, and improved security.

Phase one will be implemented immediately,

and will be effective March, 1974.

Of the many individual improvements covered by those three main proposals SEPTA plans to extend the peak period of service on the Market- Frankford and Broad Street lines, during a two hour period in the morning and evening, with trains running at a more frequent interval.

They also plan to put 48 new railroad cars into use by Sept. 74. Many new buses will be put into operation by Sept. 74. New routes and schedules will be developed to interconnect existing commuter train lines and to transport workers to major suburban industrial parks and shopping centers.

A program is under way to provide the riders of the Broad Street sub. with 29,000 new parking spaces, over the course of the next two years.

TV monitoring of subways, and security personnel working in conjunction with the police will be developed.

This is to be done by March of 74.

They are also in the midst, if the gasoline shortage deems it necessary, of having a high speed line from Trenton to Downingtown. The Trenton Cut-off will only be implemented if the shortage is severe enough.

SEPTA has developed a \$1.4 billion dollar capital program to restore the transit system to the condition it would have been in if it had been properly developed over the years. The funding has yet to be made available, but is in the works.

They have a major advertising promotional program, with an expenditure of \$750,000 during the next six months.

This Program will eventually create over two hundred thousand rides between March and Sept. 74.

SEPTA seems to be working for improved conditions, and easier transportation routes for us all. They've been promising this for years, now all we can do is watch.

An Analysis

Frankford El to Be Renovated Septa to Spend \$30 Million

By GARY BRYER

Ever take the Frankford El when it has either rained that day, or when it is raining? Remember those annoying puddles you had to walk through? Whether it be up the steps, or through the turnstiles, those ever present puddles were there. Where ever you go mysterious puddles were forming. They're ready to get your new floor length slacks stained, and your shoes are no longer good for anything, except for walking in the rain.

Should Philadelphians, who are spending much of their hard earned money each week to ride the el, be subjected to this kind of nuisance? Should visitors to the city have to see

what a mess our transportation system has become? In an answer to a letter I recently sent to SEPTA they seem to think not. They provided me with a list of intended renovations for the Frankford El. Some of the provisions are as follows.

- 1.) They have remodeling plans in the works for the stations between Fairmount and the Bridge Terminal. The estimated cost is expected to run upwards of 30 million dollars. Eighty per cent of this money will be allocated by the federal gov't. 10 per cent by the State Gov't. and the final 10 per cent by local sources.

These monies are not expected to be recovered since SEPTA is not intended to be a profit making corporation.

They are a subsidy operation, recovering only about half of El cost through fares. The balance is made up from City, State and County grants.

Phase one of these proposed fixups are scheduled to begin in the near future; and to be finished in the next five years.

These improvements are obviously in need, and should be an asset to SEPTA as well as to the public. The better and more efficient our transportation system looks and functions, will attract many new customers (especially with limited use of the automobile), bringing in much needed revenue.

I, for one, am looking forward to these changes. I can't afford to pay travel expenses plus buy new clothes.

Reggie Schell Comes to CCP

By DAVE HAUGAARD
Attica Brigade

Reggie Schell, head of the Black United Liberation Front, will speak on "Students and the Struggle" on Tuesday, February 19 at 11:15 a.m., 11th Street campus, room 511A. The talk will be co-sponsored by the Attica Brigade and the Black Students League.

The Black United Liberation Front, a North Philadelphia

community organization, supports tenants' rights, services for prisoners and their families, and freedom for all political prisoners. It opposes police brutality, Mayor Rizzo and his reactionary policies, and drug pushers in oppressed communities.

Schell, a veteran and civic leader, has helped organize breakfast programs, an anti-

drug program, a children's liberation school, busing to prisons and sickle cell anemia testing to service poor people in North Philadelphia. He ran for public office on the Malcolm X Party ticket.

All interested persons and groups are invited to hear Schell's analysis of how students can aid the revolutionary movement.

KEVIN FITZPATRICK

In This Editor's Opinion

CCP IS A BARGAIN

By KEVIN FITZPATRICK
In this Editor's Opinion



For some reason in the eyes of many, community colleges have a negative mystique about them. If one had to chart them, they would be on an indefinable plane between high school and REAL college, meaning a four year college, so say the critics.

When students from community colleges tell their friends where they go to school, it usually brings a wry smile to the friend's face. It seems there are more bad jokes about two-year institutions than there are about Philadelphia.

Community colleges blossomed on the scene in the middle sixties. There were many reasons for their inception. One was that the standard four-year institution couldn't handle the great influx of students that wanted to go to college.

Another, quite honestly, was that they became an escape hatch to the Viet Nam war by way of a student deferment. Looking back, it is ironic that these same schools are now filled with a large majority of Viet Nam veterans.

Anyway, they have provided useful education to many who would have been denied the chance otherwise. They have given each one of us, the opportunity to success. By success I mean the ability to achieve our goals, no matter what they may be.

On the surface, community colleges always have the one main card up their sleeve. The cost of tuition at a public two-year college is always at least half of the fee anywhere else. In today's era of the great money crunch, that is more important than you think.

The second plus in their favor is the wide variety of curricula that are available at community colleges. I don't believe there is a four-year college around that could match the diversity of the programs here at CCP.

The third factor you have to consider is who is actually teaching you. At community colleges you will see more teachers with doctorate degrees in a day, than you would at Penn in a year. At Penn and other prestigious institutions of higher education, undergraduate students are not taught by Ph.D.'s, but by graduate students.

All the doctorates hide in the back rooms clutching their government subsidies for research. Here at CCP that problem can never happen; we don't have back rooms.

A major factor in their success also is the 35 students to a class maximum. Although you will find this at small private, four-year colleges like LaSalle, it is non-existent at multi-universities like Penn, Temple, and Penn State. LaSalle comes up short in comparison when you find out the tuition is FOUR times as much as it is here.

FACILITIES ARE A PROBLEM

It seems to this writer that the one major disadvantage of going to a two-year college is inadequate facilities. In the past, two-year institutions were located in empty warehouses, vacated department stores (sound familiar) and anywhere else that they could easily convert into a school.

Now however, the community colleges are starting to be located in brand new buildings. Montco, for instance, went from an empty warehouse in Conshohocken to a grassy tract in Blue Bell.

CCP is developing the land on Spring Garden street which in a few years will be a bustling academic community. This is another important accomplishment of the two-year college.

Traditional institutions always seem to be out of place in the community that they are in. The people who went to the college didn't live in the surrounding neighborhood, and the college usually practiced isolationism with the local residents.

OUTREACH PROGRAMS ARE A GOOD IDEA

This however is all changing. With the advent of the public two-year college, there also was hope for economically depressed areas.

It is no secret that most people considered the Spring Garden street area as a worthless piece of property because everybody expected it to be a ghetto soon. CCP has halted all those predictions with the purchase of a good bit of land in that area.

Since public two-year colleges are called "community colleges, that should be the goal of them. To become relevant to both the student community, and to the community-at-large where the college is located.

If that goal is accomplished, CCP and other community colleges will become as viable to neighborhoods as the local grocery store.

So no matter what factors you take into consideration CCP is a bargain. Whether it be low tuition, highly educated teachers, or small classrooms, the community college rates as high as any school.

As for the bad jokes, we know the last laugh is on them not us. Simply, CCP isn't as bad as Philadelphians say it is.

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STAFF

Editor In Chief KEVIN FITZPATRICK
News Editor BOB BRICKER
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GAS RATIONING!

By GARY BRYER

Gas Rationing! Remember those two little words. Remember the reasons. But, most of all remember when you were able to fill your tank, heat your home, and other assorted necessities, and luxuries.

U.S. CRISIS' CRUSHMORALE

During the past year the U.S. has been hit with more crisis' than Nixon has lost tapes. We are politically unbalanced, financially unstable and morale is as low as the stock market. We are now at the point where everything we do could be the slow demise of the number one power in the world(?)

NIXON'S NO CROOK?

It's a shame when this country's leader has to stand in front of nation-wide cameras and insist he is not a crook. It's really sad. It's bad enough to have a vice president who got caught evading taxes, but it's especially bad when our highest official has done everything in his power to ruin the American ways.

OIL SHORTAGE MYSTERIOUS

I keep mulling over this thought that Nixon has blown the fuel rationing scheme a little out of proportion, to aid him during his times of worry. He could have two very good reasons for doing this, number one if the public were to have something new to worry about they'd forget about him. I'm sure he even hopes to get back a favorable opinions if he pulls us through (this mysterious situation.) The number two reason which looms heavily over head, concerns the oil exportation business. In the states a barrel of oil (Manufacturer to Wholesaler) is sold for \$3.60. Abroad it is sold (by us, to them) for \$7.60. Even while we have to lower our thermostates by six degrees and while gas stations are harder and harder to find . . . open!, in the midst of a supposedly critical situation Nixon has allowed United States oil to be shipped abroad instead of conserving it for his own country. You haven't gone in the oil business by any chance, have you Mr. Nixon?

Oil companies have not been hurt by this shortage. The major refineries have increased their profit from a mere 100 per cent to a depressing 274 per cent.

KEEP YOUR MEMORY ALIVE

We're being treated like peasants in a feudalistic society, and we can all guess who the king is. And I'll be damned if I'll be a puppet.

Apathy is a disease that is difficult to cure once you've caught it. Remember to remember, and don't forget to assert your independence. I hate to have only a memory of the freedom I'm used to. I'm sure we all would.

WHY NOT KEEP IT CLEAN?

By RONALD SEWELL

When at home, most people find that throwing trash in the waste can keeps the home clean.

Home is defined as, "The place where one lives." Believe it or not, when you are at CCP, YOU ARE AT HOME. And since this is true, shouldn't we keep the school as clean as we keep our more permanent homes? We should accord these lobbies, corridors and classrooms the same personal pride and respect that we have for our livingroom or kitchen etc.

Many times the lobbies have been a mess, especially after a notice or circular has been given out. There seems to be a shortage of waste cans, but that shouldn't be a deterrent from seeking one out until the problem is solved.

Some classroom floors look like cigarette butts are a part of its design. Smoking is no longer allowed in the classrooms even though each teacher has his or her own criteria. If smoking is going on and you decide to put it out, why not strip it? All the Vets here should know what that means. If you think that you need more convincing, think of your livingroom floor when you decide to put them out on the floor?



ATTICA BRIGADE SPEAKS OUT

By DAVE HAUGAARD

A small group of students and teachers are organizing a chapter of the Attica Brigade here. The Brigade is a national student organization which has chapters on many campuses.

HOW WE SEE OUR COUNTRY

Many people say we live in a democracy. Yet what kind of a democracy is this? Americans are free to vote for politicians. Yet a successful politician needs the backing of the super-rich. How else could a politician run for the Senate or for President?

These super-rich, owners of the corporations and banks, pull the strings of power. Their only motivation is their need for the almighty dollar.

Profits before people—that is the philosophy of this "ruling class". They want to get as much work for as little money from the working people as possible. Here, in the richest country in the world, millions live in poverty and many more millions are just scraping by.

Meanwhile the corporate heads are making windfall profits as they live in their decadent luxury.

The American people have a long and proud history of fighting back. Two great movements have shaken American history: the worker's movement and the Black liberation struggle. Working people have fought and won many militant and often violent strikes. Black and other Third World people have repeatedly demanded their rights. When these two movements merge, the ruling class will have to start counting its days left.

U.S. imperialism exploits people throughout the world. Huge corporations make super-profits off underdeveloped countries. They control their governments and keep the labor real cheap. Yet the people of these countries are standing up. That's what the war in Indo-China is all about. The people have shown that, although the U.S. has the technology, they have the will and the determination to free their country from foreign plunder.

The ruling class pushes the idea that colleges are "free and independent institutions." What a lie! On the Board of Trustees of most every college are the bankers, businessmen and their allies. They have the final say in the schools. Many colleges are involved in research about new ways to kill people in Indo-China or "behavior modification" (control) programs for prisoners. Ties like these with US Imperialism were the issues at the very heart of the campus rebellions which rocked the nation in the 1960's.

WHAT CAN WE DO?

The Attica Brigade was formed to unite students against this system.

Poor and working people have a right to a college education. Nixon has been threatening to veto all BEOG and NDEA funds 95% of the financial aid to students at schools like Community. 2,000 students in Western Pa. got together and demonstrated against cuts in financial aid. Why can't we in Philly do the same thing?

Here at Community there is an extensive police training program. Cops are used to put down strikes and rebellions. Cops never tire of hassling poor people but when it comes to cracking down on the Mafia they can only nail some small pusher. Police training has no place on a college campus.

Nationally, the Brigade is working with other groups to Throw The Bum Out. Kicking Nixon out and organizing around the energy freeze are putting the government on the defensive. Near campus, we could set up a table and inform and organize students and working people against Nixon and the so-called shortage.

The Brigade can also have many films and speakers to spread our ideas.

These are just a few ideas. We are only a handful of people now. We need your help in making the Attica Brigade a weapon of the people.

For interested people, the Brigade is having meetings at 11:15 A.M. on Feb. 19th in Room 120 at Spring Garden and on Feb. 26th in Room 617 at 11th Street.

SURVEY

Survey Questionnaire — Students

The Committee is trying to determine the desirability of scheduling classes to meet at time-blocks that are different from the conventional three one-hour sessions per week.

We need your help. Are you enrolled in courses that now are scheduled in the conventional block- our diagram? In your opinion, can these courses be conducted successfully if they are scheduled to meet twice a week for 1½ hours each session? . . . two hours for one session and one hour for the other . . . once a week for three hours? Do you prefer the current system of three one-hour sessions per week?

To gauge student opinion, we ask you to complete the following sections and return the questionnaire to the Committee.

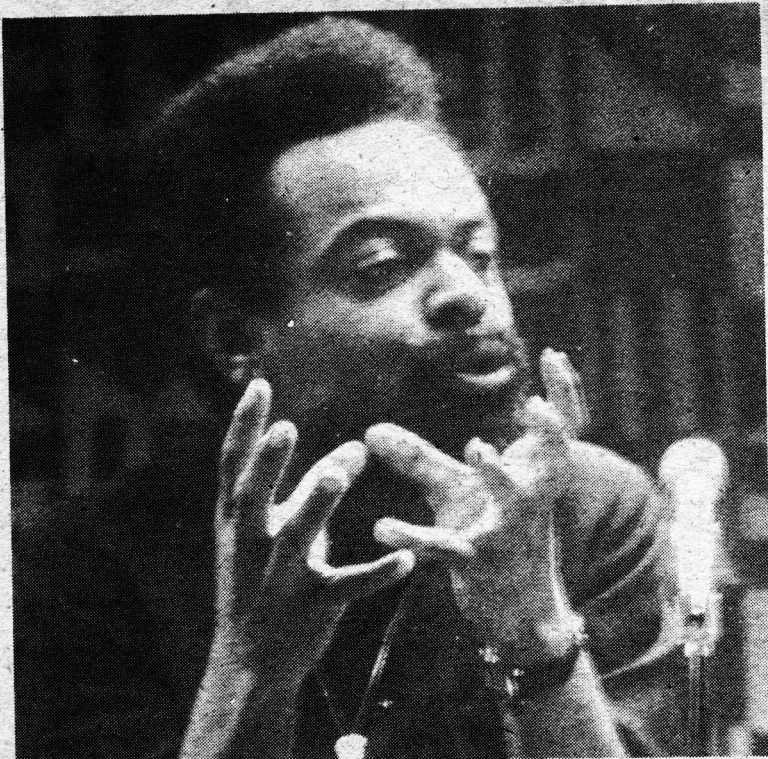
- Section I: Please rank the following four options from 1 to 4 by inserting the numbers 1, 2, 3, and 4 in the spaces provided.
One is most desirable . . . four is least desirable.
- A: three one-hour meetings per week _____
B: one three-hour meeting per week _____
C: two meetings per week, 1½ hours each _____
D: two meetings per week, two hours for one and one hour for the other _____
E: other (specify) _____

- Section II: Please indicate below the specific courses that, in your opinion, should be scheduled for particular time-blocks.
(E.g., Accounting 101; Economics 181).
- A: three one-hour meetings per week _____
B: one three-hour meeting per week _____
C: two meetings per week, 1½ hours each _____
D: two meetings per week, two hours for one and one hour for the other _____
E: other (specify) _____

Other comments here.

Thank you for your help.

Return completed Questionnaires to boxes located at the Registrar's Desks in the Lobby of 34 S. 11th St. or Room 114 at Spring Garden St.



be conscious. . . All over the world we need to meet once a week. . . once a week.

Photography by Kenny Barnes

BARAKA AT CCP

(Continued from Page 1)

wherever we are in the world we are faced with the same struggle and the same enemy.

If you go to Trinidad or Grenada in the West Indies, or S. Africa, Mozambique or Guinea Bissau on the continent you will find the same struggle with the same folks.

That's why the second aspect of our ideology takes on an international aspect because Pan Africanism is the global expression of Nationalism. It says that wherever we are in the world we are African people with a common struggle with a common enemy. And that we must begin to unify our people all over the world to struggle for two things. First to unify and make independent the continent of Africa under Socialism. Second: to struggle for the self-determination and self-respect and self-defense of African people all over the world. That's what Pan Africanism calls for!

SOCIALISM OR UJAMAA

The reorganization of world society . . . the redistribution of the world's wealth . . . cooperative economics . . . the destruction of Capitalism! Capitalism is simply a name for white supremacy on the economic front.

We hear a lot of talk about black workers and white workers uniting, we are waiting for that! We are

waiting to see the revolutionary white proletariat strike at the heart of American Capitalism. We are waiting to see the UAW and the AF of L-CIO and all the rest of those sweethearts of Capitalism and imperialism, the very enemies of world progress do something that will be beneficial to the masses of the world's people."

Baraka concluded with the following charges to the audience: "Begin to prefer unity over dis-unity . . . self-determination, defining, naming, speaking for yourself as a group, rather than have other people do that.

Begin to prefer collective work and responsibility over individualism. Put down the individual; point out the destructive anti-social qualities of individualism! Collective Action/Collective Action!!

Begin to live according to cooperative economics. Study Socialism. Oppose Capitalism. Support the peoples' moves around economic issues. Begin to prefer people with purpose rather than people without a purpose . . . people who are creative rather than people who imitate our enemies. And finally begin to develop a faith in our communities — a faith in our own strength and wisdom that we will be able to liberate ourselves.

POTPOURRI

To Jerri Dimples;
HAPPY VALENTINE'S
DAY

From,
the lemon kid

Rhonda; the angel said that
you're special, and I agree.
Happy Valentine's Day.

Love, Bob

Dear Turkey (gobble-gobble),
What's our angel up to now?

Love,
Measles

Dear Blue, Navy Blue,
What could possibly happen
this time?

Love,
The "Lemon" Kid

Jugs,
Even if today is Valentine's
day — have a happy one.

Clam

Valentine's
Day

Dear Sunday Dinners, Chicken
& Stuffing,

Flourish-flourish! But of the
Billiard Table? (eight ball in
the side pocket)

Love,
Too Fat

Dear Succotash,
Why! Happy Valentine's Day
anyway, sweetie.

Love,
Daisy

Dear 8-10,
Butter (vpj) or if things
really get rough — PEANUT
BUTTER.

Love,
P. Chase

Dear Debbie,
Have a very happy
Valentine's Day!

Love,
Gary

COUPON EXPIRES DEC. 26, 1973

An Opinion

How Important Is the USO to You?

By RONALD SEWELL

On Oct. 2, 1973, there was the election for Chairman and Council of the VSO. After the election results were known, bitterness was very apparent around the room. It is not for me to say if the election was legal or not, but in these times who's to say what is legal?

Did the best man win? Did the results have political or racial overtones? Can your new chairman live up to his responsibilities? For that matter, is he qualified?

From what interview I have had, I have found that the election was mishandled to the degree that, Brother for Brother seemed to play a large part in the decision of many vets. I cannot reach into anyone's mind or soul and grasp the true reasons why some voted as they did. But I can say that as a vet myself, the decision will effect all our chances for a better VSO.

Mr. Baggs, our new chairman is a Brother, as is most of our membership. I have had experiences with people voting along ethnic lines. It happens every time we must vote in city, state and national elections.

This is not to say that Mr. Baggs is or is not qualified for this position, but his experiences along these lines seems to be very limited. His duties in the service is important I'm sure, but how does it relate to this organization or his position as chairman?

Mr. Baggs, as well as the membership, should not forget that the chairman's duties are the same as the Speaker in the House of Representatives, and no changes in the council personnel or changes in the bylaws can be made by him and him alone. These changes, if any, are for the council or full membership to decide.

What all this means to the membership is that this organization is set up solely to benefit the veterans, regardless of their National Origin.

Nothing before this program that I know of, and probably nothing after this program (if Nixon has his way), is as important to us as the VSO, and as such, we should look deeply to our chairman, our council members and our hearts. If we do this objectively, we should find that no one man should dictate our futures in this school. Too many people before us worked hard for this program so that we all could have a chance for a decent and equal education, free as possible from financial and administrative problems.

Don't let any one person's ideology destroy this. My future is too important to me to let this happen. You have to decide for yourself if yours is.

BONNELL TELLS STUDENT GOVERNMENT "LET THINGS RUN THEIR COURSE" ABOUT SHERWOOD'S SILENCE ON MUNGIN

By KENNETH BARNES

Dr. Allen T. Bonnell, CCP President said, "Let things run their course," in response to a question from Kevin Fitzpatrick, Vanguard editor, about the difficulty of soliciting information from Paul Sherwood and his involvement in the John Mungin contract abortion case.

Bonnell's answer came at about the midway point in a meeting with the student gov't in the Board room on the 5th of February, 1974.

Mitch Grossman, Vanguard staffer, asked him about the method in which Mungin was fired. Bonnell said, "Man's inhumanity to man is legion. I don't recommend the method — I do not believe in the inhumane treatment of anybody..."

In response to another question, Bonnell added: I don't think there is any denial of the fact that Sherwood locked Mungin out," "But," he continued, "As soon as I heard about it, I immediately made steps to rectify the situation."

Bonnell's immediate rectification: "I called Paul Sherwood and told him to open the door."

Bonnell said that the Mungin case is without precedent at CCP.

Bonnell said that students have access to the CCP Board of Trustees through the unique arrangement provided by 9 committees and the IWC. But, that it would take legal action to get two students appointed to the board.

He said he would be

supportive of Credits for student government if a proposal came up through the Academic Standing Committee, but not before pointing out a probable problem with quality points.

Everyone said NO to his suggestion on students wearing ID cards on their lapels as a security measure.

Student President, Larry Brown said; "Student government is concerned about the problems and grievances relating to the student. One of the priorities of the Student Senate is having good administrators and teachers. Presently, the senate is inquiring into the allegations of unfair or bias treatment towards Mr. Mungin and Mr. Street by the administration."

HAPPENINGS AROUND CCP

By KENNETH BARNES

Dean Sherwood advised a female veteran named Audrey to "drop out of school" on January 25 when she discovered after attending classes for two weeks that her name was not on the roster.

She then made contact with the VSO. Bob Gibbs sent her up to RM. 607, and we turned the case over to George Bowman. As it turned out her tuition was guaranteed by PHEAA, she received a 600 dollar financial aid grant. So, she was advised to enroll in the veterans Upward Bound program, beginning April 22, then take 12 credits during the summer, and pre-register for Sept. '74.

The original foulup resulted from insufficient intake information. (Dean Sherwood said this story was none of my business.)

I witnessed George Morris, security guard, halt a young male student outside the bookstore with an unpaid for history book concealed under his jacket on January 28, '74. Morris took him to Lewis

Bacharach, book store mgr., to whom the student offered payment to as soon as he went somewhere to get the money. Bacharach declined and sent him with Morris to see Dean Sherwood.

Sherwood admonished him for being base enough to steal, and the student responded by relationizing that his books were recently stolen, and he was afraid to face his tough history professor without a book. Sherwood sent him to the eighth floor without escort to work it out with the professor. The Vanguard is withholding his identification because no charges were pressed. (Dean Sherwood said this story was none of my business.)

Late in October '73 a Philosophy teacher at the Representative Faculty meeting suggested that Henry Varlack, Director of Student Activities, should be censored.

The censorship attempt was precipitated by Varlack's invitation to Sen. Barry Goldwater to address CCP's students.

The teacher said "Goldwater is a racist and Varlack should be prevented from inviting racists to our school." The suggestion was smothered by vigorous opposition from members of the Minority Caucus.

I discovered that six gallons of D-76 developing fluid was missing on Feb. 1st. The more than one week supply was freshly mixed the day before Jack Simon, Dept. Head, began an immediate investigation. Two classes used it all!

Robert Chainey, security guard said that the parents of the CCP student who was reported missing for a week are relieved that he is back home. It turned out that he was at a U of P dormitory doing up big.

FOR SALE: 1965 Ford LT P.S. Burglar Alarm System. Auto. Radio (rear Speaker). Body excellent, has cracked windshield and needs some work. Best offer. Call PI 4-70 after 4.

Student Still Waiting for Diploma

By BOB BRICKER
News Editor

Alan Goldberg graduated from Community College on June 25th, 1973. To this date he has not received his diploma. In a recent telephone interview he explains what happened.

"On graduation night, an announcement was made that our diplomas would be mailed out in 3 or 4 weeks. I waited until mid August and when I had still not received it, I called the school."

Goldberg stated that he talked with Anthony D'Andrea, assistant to the registrar, and was told that there was a printer's mistake on thirty-two of the diplomas, and that they

were sent back. The diplomas were to be received by August.

August came and went, and Al once again called to see where the missing pieces of parchment were. "D'Andrea told me that the printer is in Washington state, (because that particular printer gave the school the cheapest bid) and that they should arrive by Thanksgiving."

Both Thanksgiving and Christmas went on by and the diplomas were nowhere to be found. Al was told that those that didn't receive a diploma would be notified when they came in.

On January 28th, thirty-one

of them arrived. Guess whose didn't?

Well, it may seem funny to some, but to Al it's a serious matter. "If I go for a job, I won't be able to get one, because if the proof of an Associate's Degree is needed, I won't have the diploma to show, and I won't get the job. I think it's entirely unnecessary for the school to get a printer in Wash. state. It definitely shows a lack of concern towards the students, because Philadelphia is one of the biggest printing capitals of the world."

Soon it will be Valentine's Day, maybe Al will get his diploma then.

POSITIVE ACTION BY AACJC

Positive Action by AACJC

The Board of Directors of the American Association of Community and Junior Colleges (of which CCP is a member) has resolved to become a co-plaintiff in a suit requiring the Federal Government to appropriate and fund the 83 percent balance of the Veteran's Cost of Instruction Legislation. The Government had previously appropriated and funded 17 percent of this legislation.

Communications

In an attempt to solve some of the problems arising from an increased use of our communications network and some of the attendant difficulties, the following ideas are offered with the hope they will be of some help.

In case of severe snowfall, the snow closing number for

the school is 238. However, the chances of the school's closing because of snow are extremely remote. Even though the public and parochial schools may announce closing, CCP has never done so, and, unless there is a complete paralysis of public transportation, the College will probably not shut down.

In case of a heavy snowfall, please do not call the College to find out if it will be open. Listen to your radio, and if you don't hear the mystic number 238, things are open for business as usual.

The presently installed switching equipment has a slow pulse dialing system. Personnel dialing either site are advised to dial slowly to insure that their calls register accurately.

Telephone calls to and from

the College are at their peak in the mid-morning and late afternoon hours. If possible, try to arrange your calls at other times. The phone load is also extremely heavy toward the end of one semester and the beginning of the other.

We are necessarily limited in the number of trunk and tie lines we can employ. There are adequate numbers of both if we will all remember to use them wisely and thoughtfully.

Finally, we have an excellent and hard-working team of telephone operators who have done their best to provide us with good service. In case some one tells you that the College number has been busy "for hours" or that a call went unanswered, the reason may well be malfunctioning equipment rather than human error.

CCP Rostering System Most Efficient

—K. G. Raja

By GARY BRYER

In a recent interview with the head of the Office of Registrars, Mr. Raja, I found out why students have been unable to pick out their own times for classes.

Raja Wants To Be Fair To All

Raja told me that it would be unfair to some students if we implemented a plan enabling students to choose times convenient to them. "Who should be allowed to be first; would it be fair to say some could and some would not be able to select preferable times?" He told me he wants to be fair with all students.

According to Raja there are some four thousand full time students, out of these four thousand two thirds request a working roster. "If we allow students to choose their own, then students who did not need working hours would be taking them leaving those who needed an early shift without. He also added that, he must know how many sections for each subject to be opened, it is not possible to predict unless all the registration forms are compiled. "So if we allowed students to pick classes before we knew how many sections would actually be in need, the whole system would not work out feasibly."

"Due to the lack of space and faculty members at CCP, this is a very complex method to even conceive. It would result in opening either too many or little sections, which would throw the whole process into an uproar."

Almost impossible to predict

Thirteen hundred of the registered students at CCP are in the general studies curriculum. This means that it would be impossible to know what subjects these students would be taking until all the registration forms are turned in. The rest, full timers in particular curricula, are also very difficult to predict, because of the rate of repeated courses, withdrawals and curriculum changes during the course of a year. "Since many students drop or repeat courses, change curriculum during semester breaks my

staff and I find it almost impossible to predict what subject will be applied for. This is very difficult problem to deal with."

Computer Efficiency

With the heavy part of the work load centered upon the computer, the rostering committee is able to churn out almost one third more schedules than if they were doing it manually. In order for a student to be able to pick out their own, it would have to be done manually. He also felt that we should make as much use of our computer facilities as possible.

Working For the Compact Roster

"Even if the student does not select certain time priorities, we try to do it for him. Giving him first choice of an early time, if and when we run out of early classes, then we must give him afternoon classes."

"I can sympathize with the student who has a day stretched out from eight a.m. until six p.m." This is a rare thing but it does happen.

During the fall and winter semester there just doesn't seem to be enough time for Raja and his staff, while during the summer break they do have sufficient time to see that each student has a schedule that is the most convenient. "I try to give students schedules that are from either eight to one twenty five, or eleven fifteen to five. The compact scheduling is much more appropriate, and this is what we want for our students."

Drop and Add Answer to All Problems

"This is why we gave students six days of drop and add." This enables us to give everyone a chance to switch time if necessary. The D&A lines at Community are far less than that at Temple. Temple has almost fifty percent of their population at drop and add, and they get to pick their own times. "We also cancel less classes than Temple does."

Backlog Of Transcripts?

I asked him how the



Henry Varlack, (second from right) Director of Student Activities, guest speaker at Student Government meeting, presided over by Larry Brown (right), explains student activities budget Jan. 29, '74, Campus I, Rm. 215.

registrar's office was handling the delivery of transcripts. I also related to him that there were several incidents of students having to wait through long intervals of time in order to have their transcripts mailed. Raja looked at me in astonishment, telling me that "CCP is the only school in the country (that he knows of) that sends out the transcripts in one day. The only time a backlog could occur would be during D&A, because all available staffers are helping out. Even at that it is only a three day wait, compared with a two to three week delay at other institutions."

Eight Years at Temple

Before coming to CCP Raja

worked for over eight years at Temple, doing the same sort of work. Through his experience with different kinds of rostering methods he seems to feel the one we have here is the most efficient; citing the facts about D&A, and lack of space mentioned.

He would like to invite students down to his office (107) to see how complex his work is, and that he is doing it the best way, in the interest of the student body.

He invited me to sit in with him when he is going over rosters, and also wants me or anyone to bring complaints to him personally. He is also of course, open to any suggestions.

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CCP MYTHS LOOKED AT

By KENNETH T.A. GREENE

Ever since 1964, this converted candy store has been providing a college education, at prices that are muy barato, heap cheap. Other colleges won't even look at you for under \$1,500. But some where along the line, Community, gets a bad reputation or gets roasted. In this article hopefully, the unjustified myths will, if not disappear, at least be cleaned up. In other words, why do we have our bad reputation?

Well, first of all, it starts with students coming out of the high schools, these are the students that want "to change the world, so to speak, and try to make the Dean's List in their first semester, but unless you can adapt fairly easily to this or be a genius, consider yourself lucky if you get a 2.8 avg. or higher.

If you're a Public School student, it's double trouble for you, for they learn by strict memorization, as a result the

illiteracy rate is rising. As a veteran of this system yours truly knows that once you enter college it can be very rough on your psyche, in fact it's sort of like a initiation of a club. Meanwhile all of your friends that you relied on in high school for three or four years, are no more, having been scattered from coast to coast leaving you to contend with the mess. And you're stiff as a board, wondering whether to say hello, for the sophomores look down on you as if you're a freak, (in other words sink or swim kid).

This is further complicated, by the fact that there's a new breed of instructors roaming this campus, otherwise known as Professor Boreus PhDus. Maybe they're insecure about position between Dr. Bonnell & the ordinary instructors, because they seem to take out their frustration on us students by dishing out assignments as if they were going out of style, then, as if we students don't have enough problems adjusting

to college life when you expect help, these bookies give you snide remarks which does you little good when you're failing the class. They are a good transitional force between the lenient, friendly easy going high school and the anomity of a four year college.

The instructors on the other hand, have a more conventional sense of humor and more sympathy.

Fourthly, even though this a two year college, and fairly crowded, resulting in off campus facilities, there is no reason for the rotten school spirit!!!

There was more school spirit at our Feltonville- Wyoming Division of Olney High back in 1969- 70, which was very similar to this college. This is due to the above stated reasons that school spirit is dead, in fact I've forgotten (except in old High school pictures) what a cheerleader looks like, with their curvacious bodies and sexy smooth legs, a Colonial Color guard, or any other catalysts of school spirit, oh they talk about it.

Mot Yad's column, but on the average student, who knows?

All in all, Community College, for all its faults, really isn't a bad place. After all.

So compadres, even though after class you feel like freaking out in frustration, after going there, trying hard to digest Profesorus Boreus to Sleepus, PhDus relax, it's only the beginning, like an initiation, after all this student went thru it all.

How to Get Someplace During An Energy Crisis

By J.S.Z.

In Philadelphia, there are many means of transportation. You can use your car, if you can afford to pay for the gas (if nobody has heard yet, there is an energy crisis). You can also use your feet, your bike or your tricycle and even a pair of roller skates will do. If these methods do not appeal to you then you can use a well known organization commonly referred to as S.E.P.T.A.

The basic approach to riding a S.E.P.T.A. bus is as follows:

Occupying time while you're waiting for a S.E.P.T.A. bus can be a problem. To avoid boredom you can do many things such as reading a newspaper or a nudy magazine, playing pocket ball with yourself or a friend, or you can look cool while an old lady tells about her last operation while you're eating your lunch.

The next difficulty ahead of you is how to get a seat on the bus, providing the bus shows up. Unfortunately, there is little that can be done except to grin and bear it. If you are one of the daring types, you can always knock the little old lady who is in front of you out of the way or you can have a friend throw an epileptic fit and while every one is looking at your friend you can sneak on the bus.

It takes great endurance to ride a S.E.P.T.A. bus. So to make it a little easier to keep from losing your mind during the ride there are various things you can do such as; looking out the window, catching up on some sleep, or praying that the bus will make it.

When you have arrived at your destination your troubles are just about over; only thing you have to do now is find a way to climb over all the other

passengers who want to be first out the door. The best way to get out of a S.E.P.T.A. bus is to be the last one out, or stand in line and wait your turn, or the easy way — jump out the window.

Well, now that your troubles are over, you can go cheerfully to your daily task knowing that at 5 o'clock you're going to have to do the whole thing over again.

POEM

By DEBORAH A. LEAVY

People dying day by day like you and me
People dying in every way
People dying at moon's light
People dying by morning's light

People walk on streets and die
Children die when they're three
Mothers cry at age thirty-three

People falling on rusty knives
People die of needles and bullets
Soldiers kill with bullets not made of steel
Civilians walk weighted down with artillery

People dying in beds of blood on church steps
People lying in permanent velvet homes
Waiting for rest they will never find

People dying day by day like you and me
People dying in every way
Man's inhumanity to man
When will it all end
When will it all end.

Community Circus Corps

By JOSEPH BLAKE

While sitting in the lobby of C.C.P., I was amazed to see a young man slide down the side of the escalator doing about 30-35 miles per hour. My amazement quickly subsided when I saw him slide right into a young lady and knocked her against the wall.

On this day I thought I had seen the top of all the weird happenings in this lobby, but to my surprise I had the fortune or misfortune of seeing two young, very collegiate looking girls fighting over God knows what. After a while a young man broke the fight up and the two girls went on their way (not without a few last exchanges of unchristian-like language). I returned to my seat and thought about the fight and eventually put this on

top of the weird happenings. To me this was even more weird than the nut on the escalator.

After another hour of sitting and watching the fashion show (which is as much a part of the lobby as the bulletin boards), I saw a young hood very expertly remove the wallet from a young lady's purse which was setting beside her. Believe it or not, all of this happened in the span of four hours.

I don't know whether this is normal or not for C.C.P. because I am only a first semester student. But I do know one thing, if you ever want to see anything unusual, just reside in the lobby for a couple of hours and I guarantee your definition of normal will quickly change to fit the people.

WHAT HAPPENED TO MOT YAD?

DOUBLE CROSS-UP

By Lora W. Asdorian

Consider the clues from all angles; they may CROSS you UP! The clue may be a pun on the word wanted, or an anagram of the word itself. Usually, the clue contains a definition (synonym) as well as a cryptic representation of the word. Certain words may stand for letters in an anagram, e.g., NOTHING, TEA, SEE, WHY, YOU, and BE may represent O, T, C, Y, U, and B. The word could also be hidden in the letters of the clue, e.g., the phrase "human being rated as unthankful" contains the answer INGRATE. The word might be defined in two parts, e.g., a clue for FORESTER is "ranger in favor of organic compound" (FOR ESTER). Write the words over the numbered dashes and then transfer each letter to the correspondingly numbered square in the diagram. Black squares indicate word endings. The completed diagram will contain a quotation reading from left to right. The first letter of the answered words will give you the author's name and title of the work from which the quote comes.

CLUES

- A. Judge mad Judi categorically 9 30 15 20 54 67 82 113 42 154
- B. Many pounds oleo are in this kind of broth (2 wds.) 107 16 19 45 66 112 130 51 163 150
- C. What I am after I say "I do" 71 23 32 102 119 128 161 108
- D. Look at Fang, one of the canines! 117 18 65 79 53 143 139 33
- E. Say "boo" by escape doors; end up in psychiatric wards (2 wds.) 4 12 70 94 157 148 47 56 162 2 13 22
- F. Merry men and he would steal in head covering (2 wds.) 21 87 122 116 133 41 90 98 91
- G. That lout! Oft he waylaid unfrequented places (4 hyph. wds.) 136 159 7 75 25 48 57 59 99 106 10
- H. Hilt is in hand of terrorist 50 39 83 69 115 129 155 35
- I. The Sister presented her point of view 1 46 80 156 103 160

WORDS

- J. Tree that's always one color 5 104 165 64 135 114 141 145 14
- K. Lots of nice fat love 34 63 147 3 124 28 72 78 44
- L. There goes nothing; a big egg perhaps? 68 101 137 27 127
- M. Ty won other remarkable award 60 120 11 49 88 125 118 89 110 55
- N. The warm or slimy crawler 93 132 38 76 97 8 62 164 142
- O. Poles do hold film looped on bobbin 85 151 158 31 24 123 134
- P. Chicken with old English coin? (2 wds.) 40 121 26 74 111 81 140 58 153
- Q. Auto tours be taken by dock worker 144 146 95 37 77 149 52 29 84 109
- R. Guess the proper tea times 105 6 100 92 126 43 96 131
- S. Why I'd dish out High German tongue 17 152 61 138 36 73 86

CLUES

- T. Tree that's always one color 5 104 165 64 135 114 141 145 14
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Q. Rousabour
R. Esthete
S. Yiddish

I. Theists
J. Efferation
K. Affection
L. Goose
M. Noteworthy
N. Earthworm
O. Spoiled
P. Guinea hen

A. Adjudicate
B. Noodle soup
C. Newfangled
D. Eyetooth
E. Bobby hatches
F. Robin Hood
G. Out-of-the-way
H. Nihilist

and the earlier you become wise and good, the more of happiness you secure.
The best way to enjoy yourself is to do what is right and hate nobody.
The end of Religion is not to teach us how to die, but how to live!

AUTHOR: Anne Bronte
TITLE: Agnes Grey
QUOTATION:

SOLUTION TO
DOUBLE CROSS-UP No. 2

FEATURES



HENRY VARLACK DIRECTS

By KENNETH BARNES

A magnificent thrilling chapter was added to the history of CCP on February 2, '74, during the Modern Jazz Quartet concert. The MJQ was joined by the New Art String Quartet (NASQ).

Together they played "Sketch," "Vendome," and "Aire for G String." Although a first and an undeniable high point for the NASQ, that event was hardly precipitous of an historic one.

The epochal experience was provided by Henry Varlack, director of everything at CCP, when he squeezed past John Lewis, walked to the apron of the stage, and conducted the MJQ and the NASQ in the Gunther Schuller composition "Progression in Tempo."

This performance was not without its moments however. After Varlack tapped the baton, he placed his tightly baled fists over his squeezed shut eyes for an infinitely

fleeting immeasurable fraction of time before spreading his arms out in graceful maestro-like fashion.

Just then John Lewis and Milt Jackson plunked out four notes and Varlack, arms still spread, had a pleading look on his wide-eyed face that screamed oh Lordy what are they doing? The next instant his questioning stare was answered when he realized they were tuning up.

He raised his arms and when

they took the top, it was obvious that Varlack was in command. His stance was slightly forward from the waist, feet about 18 inches apart.

He conducted with his eyes and both hands as well as his metronomically swaying arms.

All in all it was a spectacular event. When finished he hurriedly threaded his way off-stage amid shouts of approval from a deeply appreciative audience.

EDDIE HARRIS

Eddie Harris has built a reputation as one of the most popular saxophone players in the world, and also as a talented composer and arranger. His playing is warm and lyrical and his personal style is easily identifiable. Harris has always been firmly committed to the funda-

mentals of music, maintaining that "the better you know your instrument technically, the better you can learn to express yourself emotionally."

Eddie Harris was born in Chicago in 1938, and he began playing reed instruments at DuSable High. He was graduated from the Hyde Park High School, which includes Mel Torme and Steve Allen among its alumni. Eddie attended the University of Illinois, later switching to Roosevelt University, where he was a music major.

While still a teenager, he played jobs around Chicago as a pianist with such artists as Wardell Gray, Sonny Stitt, Gene "Jug" Ammons, and Stan Getz. "I was originally a piano player and I developed this style of playing and then adapted it to the saxophone. I based my solos on chords just like a lot of cats base their solos on modes and scales."

In the Army, Harris ended up in Stuttgart, Germany, as a member of the Seventh Army Symphony Orchestra, which was proof of his thorough schooling in all forms of music. Later he joined the Woody Herman band as a featured soloist and this led to jobs with many of the top jazz groups of that time.

Eddie's first break came when he returned from service and was signed to a recording contract by Vee-Jay records. This contract called for him to play piano, but through the efforts of Chicago disc jockey Sid McCoy, who was also a staff producer, he was able to play tenor sax on his first recording date. The session

produced "Exodus," the Ernest Gold theme from the epic film of the same name. Eddie's version of the theme sold more than a million copies, an unprecedented achievement in the "jazz world". The Harris touch was in evidence on subsequent top-selling Vee-Jay albums including "Jazz for Breakfast at Tiffany's" and "Half and Half". He spent a year with Columbia Records before significant Atlantic in the summer of 1965.

Since then, Harris' reputation and popularity have grown steadily and he has released fifteen albums on Atlantic. Included among these are "Mean Greens," "The Electrifying Eddie Harris," "Plug Me I," and "Swiss Movement," which was recorded with Les McCann at the Montreux Jazz Festival and has since become something of a classic. Many of the albums trace his developmental use of electronic technology.

A lot of musicians are suspicious of electronics. . . They call it gimmickery, but I can understand that because you always have opposition upon change. Change breeds contempt because whatever your beliefs are you have to go back and examine them. . . Amplification will add ten years to your life span because you don't have to exert yourself as much. The unit I use is a pre-amp unit, which can emulate different woodwind sounds. At the press of a button it can sound like a bassoon or a tuba or an oboe or whatever they have concocted

I'M NOT A CRITIC

By MARK HUCKEL

Tales From the Topographic Oceans — Yes — Atlantic — SO 2908-0998

Good morning, I haven't really gotten used to this album, because it took me two weeks to appreciate the Close To The Edge album. I must get used to it though before the concert, but I can honestly say that I can give you a taste of the album nevertheless.

The album is one main idea, with four parts, one on each side. Jon Anderson and Steve Howe are once again the masterminds behind this album, but the rest of the band contributes in their own way. Anderson has explained on the inside cover that he once again got the idea for the album on his reading. Can you believe that the whole album was conceived from a footnote on a yoga book?

The first side is titled "The Revealing Science of God", and although the meaning is explained on the inside of the album I am still completely sure that the meaning can be interpreted differently. It is up to you to decide.

The second side is put up as being the side where Rick Wakeman's keyboards are pivotal. Granted the mellotrons are extensively used, but the moog solo on the first side is better. The main melody sounds like an old Beatles song whose name escapes me. The vocals are fantastic as on the first side

although you can notice that Anderson's vocals are arranged better, but his voice is not as pure and as powerful as it used to be. The side is entitled "The Remembering".

The second side is typical Yes, but the third is something new for the band. It is the side for Steve Howe and contains some weird guitar work. It is this side that the new brilliant improvisation of the band can be heard. It tells of man's past civilizations and of the knowledge of our ancestors. It also contains what may be the oldest of man's written works, Chinese scripture, a voodoo chant and a taste of medieval philosophy.

The ritual of the fourth side is entitled none other than "The Ritual." It tells of the fight between the two strongest forces, love and hate. This is my man Chris Squire's side along with Alan White's drums. The rumors of Squire's wanting to leave the band are proved solved, not only by this side but the whole album as well. What I am speaking of is his style of bass playing, which he wants to be more melodic and Anderson wants to be funkier. Well it is both, a very nice compromise, for Squire is funkier but he is also allowed to be as melodic as he wants and going wild with his Rickenbacker tone.

The drumming of Alan White is supposedly bringing Yes back to their roots and they said the way they felt to go to simplicity is to go through complexity. I never thought they could beat Close To The Edge, but they have definitely done so, and they have so far surpassed it that they may probably belong in the future.

upon the chasis system."

Eddie's new album is appropriately titled "E.H. In The U.K." The Album was recorded in London with several of Britain's top rock musicians including Albert Lee, Neil Hubbard, Zoot Mooney, Jeff Beck, Stevie Winwood, Rick Grech, Chris Squire, Alan White, and Tony Kaye. Harris has always been involved with the electric dynamics featured in rock music and the excitement generated by the tracks on this album are proof of his facility in the contemporary genre.

Albums on Atlantic Records

- SD1448 The In Sound
- SD1453 Mean Greens
- SD1478 The Tender Storm
- SD1495 The Electrifying Eddie Harris
- SD1506 Plug Me In
- SD1517 Silver Cycles
- SD1529 High Voltage
- SD1537 Swiss Movement (with Les McCann)
- SD1545 The Best of Eddie Harris
- SD1573 Free Speech
- SD1583 Second Movement (with Les McCann)
- SD1595 Live At Newport
- SD1611 Instant Death
- SD1625 Sings The Blues
- SD2-311 Excursions
- SD1647 E.H. In The U.K.

**wids
needs
you**



By DOUG MASON

CCP's annex stage has been packed with local talent lately — Good God and Forest Green guested for Tuesday shows on two consecutive weeks.

Good God made the first appearance on January 22 — quite a changed band since I had last seen the basic group as Elizabeth almost four years ago. As that band eventually changed direction and personnel, so has Good God, who got out of a rut this November with a new lineup and stronger conviction in sound.

The sextet plays a blend of progressive jazz that was slightly evident in Elizabeth's repertoire, which included some of Frank Zappa's jazzier numbers.

Good God is Hank Ransome, drums; his brother, John, on bass; Larry Carderelli and Richard Stecker, guitars; Gene Doyle, percussion; and George Bishop, tenor/soprano saxes.

Though I had to leave the show early for class, I got more than an earful with a half hour of improvisation that included Herbie Hancock's "Maiden Voyage" and Stecker's "A Caterpillar Dreams, A Butterfly Wings."

Richard played lead on his own composition, with particularly rousing soprano support from George. Composing chores are often a group project, though Hank, Richard and Larry seem to hold the most prolific pens.

Avante-garde? Jazz-rock? "We don't try to classify ourselves as anything, really," says Hank, who was once auditioned by the Jefferson

Airplane as a possible Hot Tuna member.

The music is mesmerizing — did you notice the auditorium was packed solid for 20 minutes as Good God peaked?

George takes his music to heart, giving heavy listenings to such as McCoy Tyner and Frank Lowe (Alice Coltrane's reedman). "I'm trying to make beauty out of energy — then put it out front," he explains when not actually doing it onstage.

Good God, christened by Captain Beefheart, incidentally, is geared more to the composition than many bands seem to be. Larry describes the machinery in motion — "We state the author's theme, improvise, and then restate."

Philly's crowds aren't the only ones taking heed of Good God. They are currently touring the Northeast U.S. and aren't gigging here again until Spring. Musicians are taking notice, too — at a recent show in Boston, Brian Auger sat in as Good God got it on, again creating one of Philly's most interesting spells since American Bandstand.

Forest Green was another pleasant surprise. The seven members stir a cauldron that demands attention and reflects an interest in classical, jazz and other idioms.

The band members are Arthur Cohen, electric piano; Donald Hettinger, bassoon, flute, alto/baritone sax; Syd Silverstein, bass; Robert Mast, tenor sax, flute; Ray Barrett, organ/whirlitzer; Lon Poland, drums; and Tim Jordan, guitar.

Unlike Good God, this

collective is very much a showband, with a goodly number of theatrics to boggle the brain. Take the opening traintime routine of "Movin' To The Country," for instance.

Considering their vast expanse of instruments, I'm astounded by the tightness of Forest Green. Audience approval testifies to this point — one flute duet led to spontaneous clapping almost unheard of in these latter days of rock 'n roll.

The septet seems very much at home on any number, despite a diversity of presentation. Harmonies, percussive breaks, et al — each style is skillful and appealing.

One recurrent thought I had is that Forest Green seems somewhat molded in the late Sixties tradition of Detroit. Give a listen to "The Mountain Lady" and maybe you too can detect patterns akin to SRC and the Amboy Dukes. That's if you pause long enough from Hettinger's unique bassoon riffing.

Talking with the group afterwards was impossible — they rushed to catch a train to New York, where a succeeding week was spent touting their talents at The Bitter End.

The reedmen's classical training at PMA probably never offered a hint as to new ideas that would become Forest Green. A second LP may become a reality if the group settles down long enough to record. But I doubt it — a national tour is coming up soon, and though I wouldn't want to trigger any rumors, Steve Miller may top the bill.

LES MCCANN

Leslie Colman McCann was born in Lexington, Kentucky, an area which is known as the home of some of America's top bluegrass musicians. He was raised in the Baptist church. In fact, he lived so close to the church that even when he was not singing in the choir or attending services, he could still hear the motion-filled gospel songs from the church while at home. His recent album, "Live At Montreux," clearly illustrates his ability to communicate musically and emotionally as he turned the predominantly Swiss audience into a clapping, shouting, dancing Baptist congregation with his version of "Carry On Brother" and "The Price You Gotta Pay To Be Free."

Les, as he prefers to be called, attended Paul Lawrence Dunbar High School in Lexington where he sang in the Glee Club and played sousaphone in both the marching band and the concert band. "I really started out on drums, but switched to sousaphone because there was no bass at all in our band. The marching band and the concert band were the same people; we just changed from band uniforms to white coats for concerts."

When not in school, he was either singing with a rhythm and blues group known as the Sharps and Flats, playing sports (mostly basketball and football), or listening to the bands that came through with the traveling Black Stage Shows: Johnny Otis, Illinois Jacquet, Ruth Brown, Stuff Smith, Count Basie, Earl Gostic. Les seemed to constantly migrate towards music — all kinds of music. So it is not surprising that his album "Talk To The People" has such broad appeal. *Playboy* magazine said: "McCann sings better than we've ever heard him."

Les McCann's personal appearances generally turn into happenings. Music critic Ralph J. Gleason wrote about McCann: "... the most controversial pianist since Dave Brubeck. ... he will most probably launch a whole squadron of imitators. ... and good luck to him ... jazz can use more players in its ranks

who are not afraid to have a good time while playing." John Tynan said: "A true salesman of the piano with a marked flair for reaching his audience without sacrificing musical taste."

His 1969 appearance at the Montreux Jazz Festival in Switzerland is now part of jazz history. His controversial recording of Gene McDaniels' composition "Compared To What" is considered a classic — and not just a jazz classic. It was this recording that brought rock fans to join the legions of Les McCann fans throughout the world. The particular album, "Swiss Movement," is still selling well in Europe.

Les' return to Montreux two years later received more critical praise than his classic first appearance. Musicians were squeezing into the audience wherever they could — some even got so excited they started taking out their horns.

"I try to express my deepest feeling in my music. Since I am basically a happy person, and like people a lot, my music is happy. Of course, I have my share of the blues, but there's music to play to express that too." Les McCann's love of life and people have made him a popular guest on talk shows where his quick wit and earthy humor are as stimulating as his music.

He is an outgoing, jubilant free spirit who stops total strangers and converses with them. An accomplished photographer, Les' photographs have appeared on top rated TV shows as well as on album covers.

How does one describe Les McCann's style? How do you describe the style of a soulful jazz pianist who sings tender ballads; creates extended free form compositions; was the pianist for the first recording of Lou Rawls, the blues singer; discovered and recorded with Roberta Flack on his Atlantic album "Comment"; and has performed with the Cincinnati Symphony Orchestra? Since Les McCann is an artist whose art is truly an expression of the man, the obvious answer to such a question is, "Just call it music."



**CHARLIE BYRD AT
CCP JAN. 27, 1974**

WOODY ALLEN

By BOB DAVIDSON

Never before in cinema, recordings, television, nightclubs, or written word has a man had such an affect in the wacky world of comedy. He can make your stomach fall into your bladder and digest itself.

In case you don't know who I am talking about, Heywood Allen has become immortal to me.

Only he could take an ordinary bank holdup and have the teller give him a lesson in grammatical errors. Only Woody could have that problem.

Back in the early sixties, Woody Allen made a living of selling one-liners to top-notch comedians such as, Milton Berle, Sid Caesar, and many other biggies in the business. After many years of living with no furniture, Allen decided to go on his own.

His early attempts consisted of many stints on talk shows, such as Merv Griffin and other no talent fagelas. Finally he established a name for himself.

His humor was mainly about his romantic childhood, his relationship with his parents, and the sexy life he has led.

New Yorker magazine picked up his option for several years which later became a collection published by Random House called "Getting Even". I don't recommend this for people in traction. By the second page you are rolling on the floor. It might interest you to know that it is now in paperback, so buy it!

"Getting Even" rates up

there with the "Firesign Theatre Big Book of Plays". Reading it is like eating potato chips — you just can't stop, only with the book you don't get pimples.

Movies are the next step on the road to insanity.

How can I start by telling you about a movie I never saw? "What's New Pussycat" is the one I have never seen. I will have to wait till Channel 86 shows it for the twentieth time.

"What's Up Tiger Lily" is his first brilliant piece of work. What Allen did was take a Z-rated Japanese spy film, and dub in voices causing the oriental lead to be called Phil Moscowitz. The plot consists of Moscowitz searching for a secret ingredient for perfect egg-salad.

With the "voice-over" technique, Allen makes him say insane things like, "When I die, don't let them use embalming fluid. I want to be stuffed with crabmeat!"

Channel 17 has the film on film, so call them and plead for it.

"Take the Money and Run" was the first movie in which he was the star. It is about his childhood desire to rob, steal, murder and rape. It is hilarious, because nothing ever works.

EXAMPLE: Allen robs a jewelry store. This is no problem. As the director, he situates a camera outside the store across the street. As he runs out of the store, a gorilla chases not very far behind.

My favorite has got to be "Bananas". I have seen it five times. ABC-TV has promised



BACHMAN-TURNER OVERDRIVE

True that Bachman-Turner Overdrive are all self-employed but they certainly don't avoid work. In fact, Randy Bachman, leader of BTP, has been working in rock and roll steadily since forming the Guess Who in 1960. BTO has been touring consistently since its first LP was released last May, establishing the group's brand of Heavy Duty Rock.

(NOTE: For the uninitiated, Heavy Duty Rock is less screeching than heavy metal, with more emphasis on the beat and the rhythm. Music to make your adrenalin rush.)

Bachman-Turner Overdrive revolves around Randy, although he is by no means the focal point of the group's music. He plays lead guitar and sings some lead vocals. The other three members are C.F. (Fred) Turner, bassguitar and lead vocals; Tim Bachman, rhythm guitar and lead vocals; and Robbie Bachman, drums. All the

to show it in the near future.

One thing disturbs me. When Allen previews the film, he usually sees something he does like. Immediately, it is spliced out. He said if he didn't edit "Bananas", it would be four hours long!

A keen sense of humor means having Howard Cosell as the moderator to a Latin-American assassination. It also means having his ex-wife star in "Bananas".

Louise Lasser, now the ex-Mrs. Woody Allen, has a lawsuit against Mr. Allen. She was raped in Manhattan, and The New York Times reported her as being "violated". The Times then asked Woody to comment on her problem in which he replied: "It probably wasn't a moving violation." See you in court, Heywood!

"Play it Again, Sam" was the most serious of his movies. It was more realistic and actually showed that comedians do have emotions.

EXAMPLE: "Shirley, I am no longer at 463-9887. I am now at 634-1934. In fifteen minutes, I will be at 798-5502. If there are any messages, tell them I am not here."

Bachman's are brothers, and each members contributes songs to "BTO II."

Randy was the braintrust of the Guess Who during its heyday, co-writing the million sellers "These Eyes," "Laughing," "Undun," "No Time," and the classic "American Woman." In addition, he handled the business affairs of the group through the "American Woman" period. This led to conflicts between Randy and the rest of the Guess Who, but he eventually left due to medical reasons.

"I had some really violent gall bladder attacks on some of the two and three month tours. I would wake up coughing blood," he recalls. "When it got unbearable, I got a sub for the group and went into the hospital. I never returned to the group."

After he split in 1970, he recorded a solo album and then formed Brave Belt, which was a minor success in Canada

"Everything You've Always Wanted To Know About Sex" was made in two weeks, but you would never know it. Excellent casts combined with Allen's wit made Dr. Rubin's book totally ludicrous. My personal favorite is "What's My Perversion?" I won't even describe it.

I have now brought you to date with the latest movie, "Sleeper". It is fantastic. Allen gets even with all of those lousy sci-fi movies that are seen at one-thirty in the morning. The year 2173 will mean that smoking is good for you and that chocolate fudge cures diseases.

If you have never been exposed to a flick by Woody Allen, "Sleeper" is a great primer.

Back in 1970, I was walking on Walnut Street, minding my own business when a girl stopped me, telling me how much she loves my hilarious movies. She then demanded my autograph. I told her my charge was her phone number. She walked away hysterical, saying that Woody Allen is one of the funniest people in the world. I couldn't agree any more!

(BTO's native country). Brave Belt was important, though, because it brought Robbie into the group, and then Fred. In 1972, the group moved from Winnipeg to Vancouver, added Tim, and changed its name to Bachman-Turner Overdrive.

For both Robin and Tim, B.T.O. represents their first recording group, although both gained experience through joining the obligatory high school bands. The first time Robbie played drums was 10 years ago at a rehearsal break of the Guess Who. "I sat down at the drums and just took for granted I could play. Without any effort I was playing the beat to one of their songs. I was just as surprised as they were." Tim started on acoustic guitar at age 13, but immediately became frustrated. "I never liked folk music and that was all you play at 13 years of age on an acoustic guitar. Two years later I got my first electric, and there was no stopping me."

Fred began his professional career in 1968, with lounge bands and playing Las Vegas. "I'm originally a guitarist but with Randy being the accomplished guitarist that he is, I decided to lay down a solid undertow."

While with the various groups, the members of BTO have developed strong opinions on the use of drugs and any stimulants. Part of Randy's attitude comes from his Mormon upbringing. "I just abstain from drugs, alcohol and smoking," Randy says.

"Musically it's no problem. It makes a lot of sense since I always have my capabilities about me." And Turner adds another reason: "If we got caught with drugs, we'd lose our work permits and if we can't work in the U.S., it's all over."

The group has spent a lot of time in the States touring, although it completed a Canadian tour in November, and usually plays a couple of Canadian dates during a U.S. tour. And the appearances have resulted in standing ovations, encores, and all the things usually associated with rock group on the rise.



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THE CRICKETS

Just by the name the Crickets, everyone is probably thinking in terms of "revivalist music" because of the group's 1950's origins. But it would take more than "oldies" to get the likes of Albert Lee and Rick Grech involved. These two, plus Crickets' founding member Jerry Allison, Sonny Curtis, Nick Van Maarth, and Steve Kirkorian make up the current unit.

The meeting of British subjects Lee and Grech with the four Americans dates back to about three years ago. Allison and Curtis were in Los Angeles helping Eric Clapton with his solo album when Rick Grech walked in. They immediately hit it off and when Sonny and Jerry went to England last year, Grech agreed to go out with the group playing bass (wearing an outrageous velvet suit complete with bow tie). The band cut some sides in Britain, released there some time after on Philips Records.

Eventually Albert Lee (at

that time still with Head, Hands and Feet) heard the songs and decided he wanted in on the excitement. Curtis and Allison were back in the States by this time and quickly agreed that Albert's guitar playing style would fit in. They got two of Nashville's finest writers/guitar pickers, Van Maarth and Krikorian, to join up, and the sextet was complete. They recorded their first album for Vertigo Records, "Remnants," at the Sound Shop in Nashville.

The past credits of some of the Crickets are somewhat startling to read. Allison is from the original group that recorded with Buddy Holly and Bobby Vee in the late 50's/early 60's. Allison and Curtis helped Clapton with vocals on Eric's 1970 solo album. Sonny has also written such classic songs as "I Fought The Law," "Walk Right Back," and "A Fool Never Learns," among others. (TRIVIA NOTE: Sonny wrote, arranged, and sung the theme from "The Mary Tyler Moore

Show") Albert Lee, in addition to HH & F, has been a studio musician in England for several years and was one of the backbones of "The Session" double-LP by Jerry Lee Lewis. Grech has been bass player in such groups as Family, Blind Faith, Ginger Baker's Air Force, and Traffic.

Each member of the group contributes his songwriting and singing abilities to the album. Albert sings "Find Out What's Happening" and "Rhyme And Time"; Rick is lead vocalist on "Ooh Las Vegas"; Sonny on "R&R Man," "The Truth Is Still The Same," and "Draggin' Chains"; Nick on "Lay Lady Lay Down" and "Losing Streak"; Steve on "I'm Gonna Ruin Your Health," "Atmore," and "Hitchhike Out to Venus"; and Jerry on "Decoy Baker." "Remnants" is in all senses of the word a group album. In fact, it's a damn good debut album for a "new group"—the Crickets.

GARY FARR TODAY

Gary Farr, born in Wales of a Welsh father and a Canadian mother, in his own words, "achieved no distinction at school other than being beaten a lot." Indeed it might have been that far back that Gary's affection for the blues began. His younger years were characterized by travelling and playing street music. By the time he was 16, he had played and sung in bars and squares throughout most of Europe, meeting people from all walks of life and writing poetry. Later he went to sea, enlisting on the crew of a Baltic trading schooner. He spent more than a year drifting on tramp steamers and smaller yachts, until he decided to return to the mainland and pursue his interest in music.

At 19, he started singing and playing harp with the T-Bones, an English blues band which included many of Britain's best musicians at various times. The group followed in the tradition of the Rolling Stones and the Yardbirds, taking up a residency at London's famed Crawdaddy Club and later at the Marquee in Wardour St. The T-Bones worked constantly, usually seven

nights a week for almost five solid years.

During these years, Gary was afforded the opportunity to play with and learn from some musical giants and also forgotten greats of today's music. Sonny Boy Williamson, T-Bone Walker, Mose Allison, and Howlin' Wolf were some of the musicians who the T-Bones backed up. For most of this period, the band consisted of Keith Emerson (later of Emerson, Lake & Palmer), Lee Jackson, and Andrew Steele.

After the eventual breakup of the T-Bones, Gary continued writing and performing, most often accompanying himself on

12 string guitar and harmonica. He has played in countries all over the globe, including Africa, Europe, Central and North America, Scandinavia, the Baltic countries, and the Middle East.

On a recent trip to New York, Gary auditioned for Jim Delehant of Atlantic Records. Delehant was impressed by both his writing and performing talents, and before long he arranged a recording session in Muscle Shoals, Alabama. Jerry Wexler and Delehant co-produced the recording, and Farr's debut album is entitled "Addressed To The Censors of Love."



WHAT IS ROCK & ROLL

An Interview with WYSP's Dean Clark

By GARY BRYER

What is Rock 'N Roll? Who is Rock 'N Roll? Where is today's music headed? These are just a few of the questions I posed at WYSP "Disc Jockey" Dean Clark.

TAKE OVER BY FM

Clark, a twelve year vet. of the airwaves, has found himself a home at WYSP. After journeying from station to station (AM) Clark seems very optimistic about the recent takeover by the FM stations. He seems to be sure that FM will be here to stay. He was remembering to me when FM was just considered a joke.

When the FCC said that all AM stations, with FM stations were not allowed to duplicate more than fifty percent of the AM program on the FM station. FM stations were used as a testing ground for black music, and country Western music. No one considered this to be much of a threat until these stations were beginning to appear in the charts. Then corporations started jumping in feet first. WYSP, a recent turnover to rock, spent a mere \$150,000 for research before turning.

WHAT IS ROCK? WHO IS ROCK?

A rock performer, says Clark, "Is someone who writes, performs, and does concert tours (in concert hall and not nightclubs). Writing their own material is a strong prerequisite for being a true rock performer. Who are some of his choices for being a solid rock performer? Moody Blues, The Rolling Stones, Blood, Sweat and Tears, along with the Beatles, are among his top candidates. He also stated that everything played on his station reflects what he considers to be the ingredients of true rock'n roll. They all meet his necessary requirements for the finest of listening pleasure.

REVOLUTIONARIES OF ROCK?

Rock dates back to early 50's and many a performer has left his mark on the present style of music. But, in Clark's opinion, Al Kooper got the

horns into rock. "He got the industry to move."

"The Beatles were the first to institute elaborate musical arrangements, and high content lyrics. The Stones remained closed to the R&B roots; playing gutsy street blues. He was very high on the Moodies, calling them superior musicians, but not as lyrically influential as the Beatles.

MUSIC AND DRUGS?

I asked him if he thought today's music had a detrimental effect on today's youth. "Music may be one of many influences, but isn't a direct cause. The Culture shapes the music, music does not shape culture."

WHERE IS ROCK HEADED?

"Groups will be here to stay, but 'supersessions' will be the new thing." Donovan, Ringo, and other recording stars seem to be leaning to the reggae albums, so they can do different things musically and not hamper their usual album sound. Asked whether the Beatles would ever do another album together, he said, "they will definitely do another, but it will be another 'Ringo' album. Instead of being 'The Beatles,' they will be Lennon, McCartney, Starr and Harrison. They are individuals, established in their own right." Could Lennon and McCartney's music be improved? "Sure, if they found something else for their wives to do, besides participating in their husband's music."

FREEDOM IN BOOTH

Clark doesn't like to inflict his musical interests upon others. He loves music, and really likes his work. He enjoys being a caster, and loves the feeling inside the booth. No one there to influence what he thinks or says. "In face to face conversation there is a body language feedback. Along in the studio there is nothing to inhibit him or his words. As one of the great comedians once said, 'comedians are basically very shy,' and Clark feels the same way about himself. He is shy, and slightly inhibited, until... he gets into the booth and he feels a particularly enjoyable freedom.

FILM MASTER

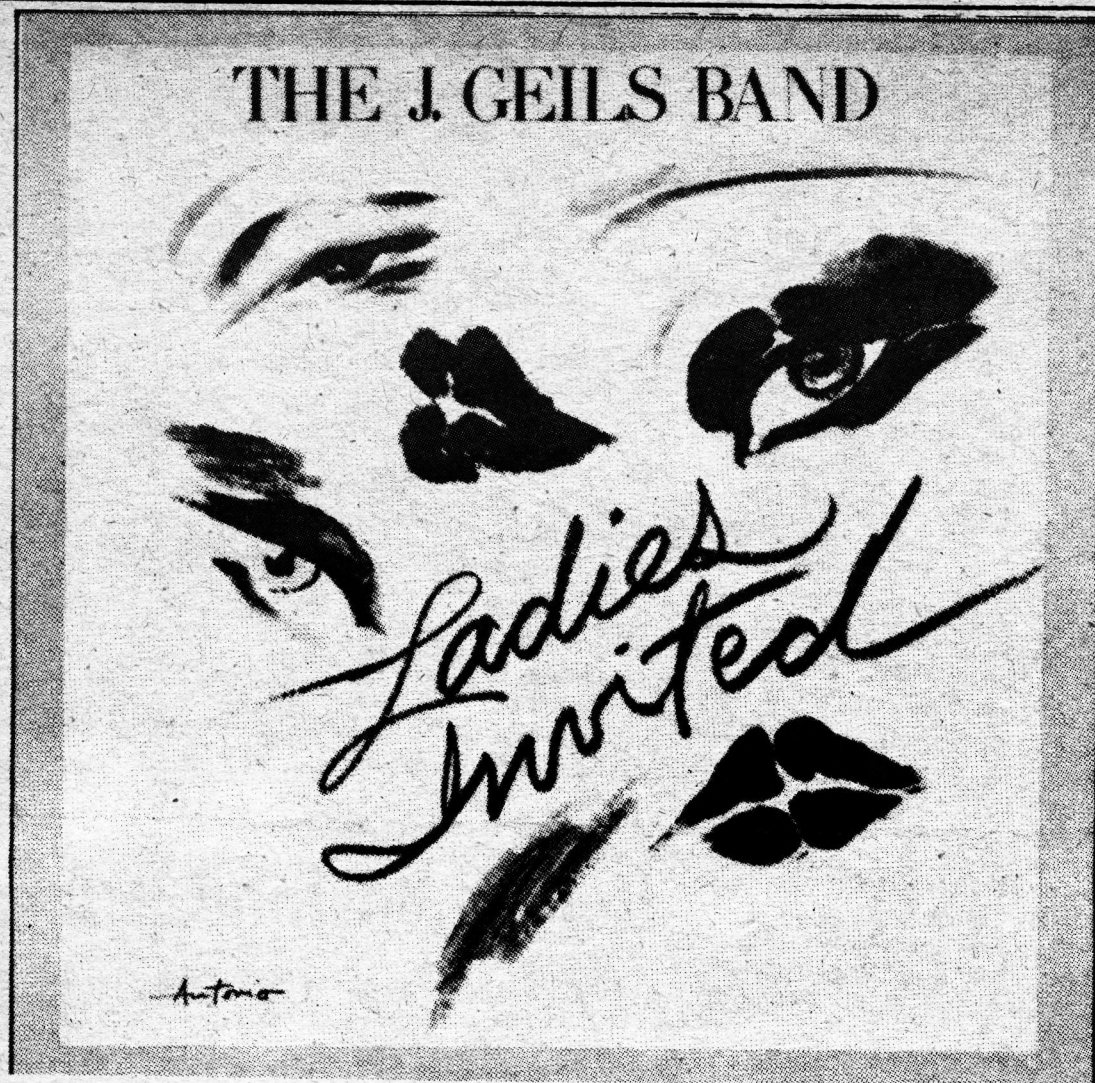
It took the wonder of TV to rip off the current film hit "American Graffiti." You somehow expected the film world to come up with about 12 or 13 imitations, complete with adolescent love and peach pomade. Instead ABC has come up with the ultimate imitation with Happy Days. Actually Happy Days isn't a conscious ripoff. ABC just happened to have an old pilot film with Ron Howard about a family in the 50's laying in the vault for three years. Ron Howard is one of the stars of American Graffiti. Get the connection. If not, you don't have the mind of a network executive.

American Graffiti, for those who live in hibernation, is about a group of early 60's teens who experience the pangs of adolescent love and growing up. It's handled with

the sharp perception of a person who has survived the era. The Happy Days is handled by someone who grew up on Ozzie and Harriet. Once again we have the bumbling but lovable kid and the dumb but lovable father. There's even a stupid friend who gets to say clever things like, "Gee, Ritchie, you've got it made in the shade."

Naturally everything is kept predictable. When Ritchie gets a girl in his car on a road naturally the car goes into a lake. When he gets a girl with a reputation, naturally she doesn't have one. There is none of the warm laughter or bitter sweet memories of American Graffiti. All you hear is the hollow cackles of a laugh track that goes back to Milton Berle. Now that's nostalgia.

— Richard Gallob



Ladies Invited THE J. GEILS BAND

Ladies Invited is the J. Geils Band's best album since their first. The beauty of the J. Geils Band was in its distillation of years of live performing into a rough, recorded-in-three-days introductory statement that suggested so many directions for the future. Those included the beginnings of the Peter Wolf-Seth Justman songwriting team, the potential progression from blues through R&B, through Sixties Stones' rock, up to and including just a taste of a then-emerging personal style.

The succeeding albums have been more consistent, better recorded, but limited in scope; delivering more, but suggesting less. Still, each of them has been 10 percent better than its predecessor (except for *The Morning After*). So *Ladies Invited*'s superiority rests simply on the fact that it is a bolder step forward: 20 percent instead of ten.

The musicianship is now as geared up as I ever expected it to be. Magic Dick's harp actually sounds like a three-piece sax section on "Did You No Wrong." Stephen Bladd's drumming has become freer, more varied and more specifically related to the individual song. Danny Klein has absorbed new styles, as witnessed by his work on "Did You No Wrong." And J. Geils has continued his subtle growth, both on straight leads ("Chimes"), slide ("No Doubt About It") and in his recreation of older styles (his Meters' work on "I Can't Go On" and "Diddly-boppin'").

Producer Bill Szymczyk has continued to develop as one of the masters of white rock sound, giving the record's bottom exceptional depth and its top a fine, cutting edge. But finally, the most important advances come from Wolf and Justman. The latter is clearly in charge of most of the

arrangements. Less impressive for his leads than his ability to lead the group and build a sound (a la Felix Cavaliere), he always seems to be doing the right thing, in the right place, at the right time.

But if he now dominates the group's musical personality, Wolf defines the band with his bizarre, cliché-ridden, but somehow still original lyrics, ingratiating, off-the-wall sense of humor (see the intro and close of "Diddlyboppin'"), and (most surprisingly) by the coming to life of new vocal range and depth, most in evidence on the one complete departure, the Dylanesque (in mood) "Chimes."

"Did You No Wrong" is closest in drive and spirit to "Looking for a Love." It's my

favorite and would make a good single. "That's Why I'm Thinking of You," their best ballad since "On Borrowed Time," is one of their most personal recordings, and quite moving. "The Lady Makes Demands" sounds like a Major Lance-Curtis Mayfield-J. Geils Band collaboration and it really works. In fact, the only thing missing is a continuation of the groove opened up by "Give It to Me" on *Bloodshot*.

I continue to find the group's lyrics somewhat one-dimensional, projecting too limited a concept of sex. And some of the arrangements still make use of gratuitous breaks. But that aside, I take *Ladies Invited* as a healthy sign of continued growth from one of this country's most entertaining and proficient rock bands.

STEVE MILLER

Capitol recording artist Steve Miller has scored the most outstanding success of his musical career with his album *The Joker* and the single of the same name culled from the LP. The national trade magazines *Billboard* and *Record-World* list "The Joker" as the nation's No. 1 single for the week ending January 12. The previous week the trade magazine *Cash Box* had the album at the No. 1 position of the "Top 100 Albums." The LP

has been certified "gold" — a million dollar seller — by the R.I.A.A.

Miller is currently winding up a tour that took him to more than 50 cities and garnered acclaim from audiences and critics alike. He has also been recently featured on the TV rock programs "In Concert" and "Midnight Special." Soon after the completion of his tour, Miller will record a new album, possibly for release this Spring.

ALEX HARVEY

From Glasgow, Scotland, comes one of the newest and most explosive groups in the Music Industry, The Sensational Alex Harvey Band.

Alex Harvey, (as mentioned in *World Pop News*), has "A Distinctive style, uncompromising, earthy rock 'n roll, tempered by a subtle use of dynamics, gesture, and drama."

Part of Alex Harvey's career includes a group, The Alex Harvey Soul Band. The Group lasted eight years and packed artists like Gene Vincent and Eddie Cochran at the height of their careers. Aside from that,

the Group was a major attraction on their own during the 60's, Rock-Blues movement in Britain.

With the exception of "GIDDY UP A DING DONG," and "NEXT," all the songs on the Album were written by Alex and Group member, Hugh McKenna.

During the coming weeks and months, you will be hearing a lot about this Group and the Album, "NEXT," from which their performance on the "FAITH HEALER," "GIDDY UP A DING DONG," and "GANG BANG" should receive much attention.

DIRTY MARTHA

The new year brings many new challenges, prospects, and possibilities to all of us. Here's wishing and hoping we make it a good one. To quote a line from "Lily White", a compelling introspective tune by Rob Russen, "I fear each day for it brings me closer to the end they call the grave. Yet I can't wait for tomorrow, with its challenges for the brave."

1974 will see an ever expanding promotion of Castle's acts and music as we continue to "take our music to the people". Castle's music is by local talent, based on local experiences and background. If given the chance, we're sure it will appeal to most everyone who hears it including those well beyond the Delaware Valley.

The most gratifying success for us during the last year has been the overwhelming success earned by DIRTY MARTHA. Within the past 12 months DIRTY MARTHA has become the most loved and talked about Philadelphia band in a decade.

MARTHA is ushering in the new year with a great new single release "Sunday Morning Feeling" b/w "Stop & Look Around" (Castle/116) Just back from a highly successful mini tour of New York State, MARTHA sets out in high gear to make '74 even better than '73. Look for MARTHA to expand their following and circuit in '74 to include New England, Canada, and several Southern musical hot beds.



DIRTY MARTHA

SPORTS

CCP BOWLING TEAM

By PETE PETRILLO
Captain

Jay Kirk, 8 games 158 Avg. Took over anchor spot, joined 4 weeks ago, good attendance.

Dan Torrente, 24 games 152 Avg. Joined 3rd week of season, is now getting used to the lanes, average will rise, good attendance.

Greg Sheva, 23 games 143 Avg. Same as D. Torrente, but is a better bowler, using new ball, will definitely rise, good attendance.

Jim Galen, 5 games 128 Avg. Joined last week, I don't know him well enough to make any comments.

Pete Petrilla, Capt. 33 games 160 Avg.

Statistics are as of Jan. 28, 1974.

Others who have bowled: Bill Rinshaw, could be the best, but showed only 1 week, 190 Avg.

Jesse Bey, 10 games 166 Avg. Shows when he wants to, very good bowler, shame.

Larry Brown, 11 games 137 Avg. Showed first 4 weeks, then quit.

Larry Stern, 12 games 147 Avg. Same as L. Brown.

Record: 5 wins, 31 losses.

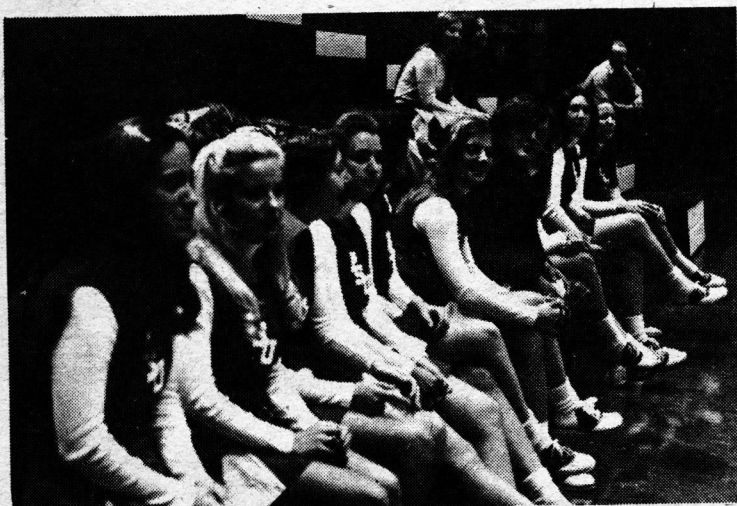
Now that 5 bowlers show regularly and the regular bowlers get used to the lanes, the record will be reversed and scores will come up.

Match 1-27-74.

Win, 0; Loss 3.

Den Torrente 448; Jim Galen 342; Greg Sheva 464; Jay Kirk 515; Pete Petrillo 548.

CCP, 781, 714, 823. Villanova, 851, 827, 848.



Sports editor Len Paskiewicz with Penn State Ogontz Cheerleaders (is this any way to run a sports section? You bet it is!)

Photography By Kenneth Barnes

JV BASKETBALL TEAM WINS ON QUICKNESS

By ALAN S. TAYLOR

I recently had an interview with the CCP junior Varsity basketball coach, Pete Mendoza.

When I asked him what type of offensive attack, he said that his team used a run and shoot type of offense.

Mendoza said that the opposing team would not be able to keep up with his team's speed and quickness.

The J.V. team thus far is having a winning season and they could become even better.

Mendoza's team though has been hurt by college recruiting. This is due to poor facilities and competition from the Big Five schools.

He also says that the more prominent players (DeCarsta Webster, Stanley Greene, Joe Gore, Milt Colston; Tim Clax-

ton) go to LaSalle, Villanova, St. Joseph or Temple. The others go out of state.

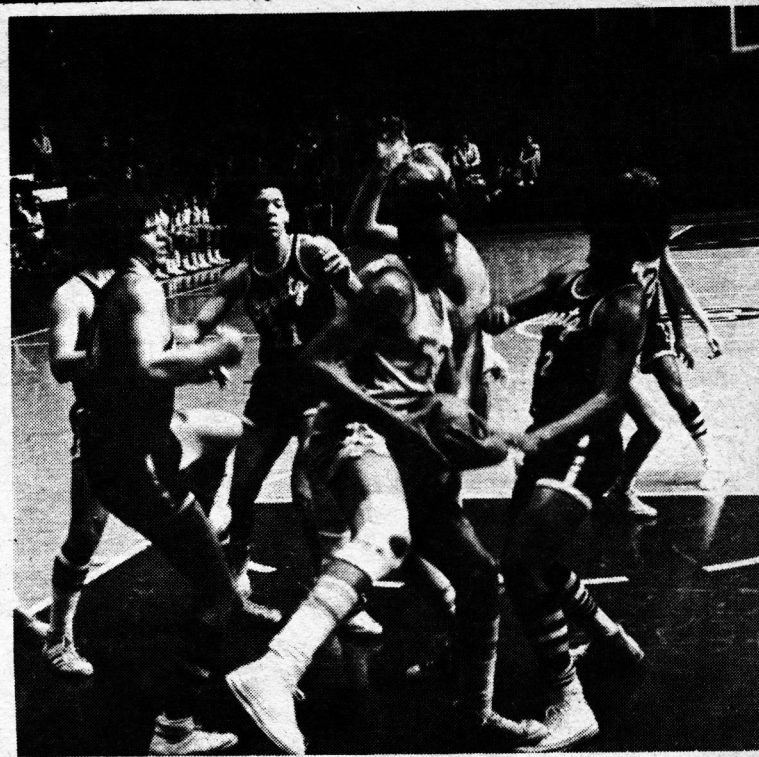
Since the C.C.P. team does not have the 6'9" or 6'10" center, they have to make up for this deficiency with speed, agility and determination.

When someone is called up to play for the varsity, they can make up for the lost by the incentive of the other players.

They figure that if they keep on trying, they will soon be on the Varsity also.

I talked to some of the players and they said the team had lots of enthusiasm.

The Student body, however does not support the team. Basically they said that there were different variations between their high school teams and the C.C.P. basketball team.



Fierce battle under the boards in a CCP Varsity basketball game.

Photography by Kenneth Barnes

Dennis Boyland Is A New Addition to Colonials

By RENI JENKINS

Of the Vanguard Sports Staff

It's that time of the year when everything and everyone is thinking supernatural. While interviewing one of the newest additions to community college's basketball team, sat in amazement. Comments from Dennis Boylin showed him to be different from anyone else I have met.

All I needed to confirm my ideas was his answer to my first question. "What makes you Tick?"

"When I was eight years old my parents brought me a watch for christmas accidentally I swallowed it. Ever since then I've been ticking!"

When asked what he liked best about Community his only answer was his teammate,

Tommy Craig; especially when he — Dennis preferred to leave the basket ball picture undeveloped.

Dennis's future looks all but dull. His white teeth were shining his eyes glowing, as he delivered this remark.

"The one type of clothing which best suits my personality is a bikini drip-dry and exciting."

I had to change the subject. Okay, swallow this one! "What type of food do you most prefer?"

"A banana — No comment" Getting back to the supernatural.

I'd like to add this. Immediately following the interview and discovering Dennis's dry sense of humor, I was ready to drown myself.

PHILLIES TO OPEN SEASON ON APRIL 6

PHILADELPHIA — The New York Mets, defending National League champions, will provide the opposition for the Philadelphia Phillies first game in 1974, Saturday afternoon, April 6 at Veterans Stadium.

The two clubs will meet again Sunday, April 7. Game time for both dates and all Phillies home day games is 1:35 p.m. Night games begin at 7:35 p.m. and two-night doubleheaders at 5:35 p.m.

There are three of the popular two-night doubleheaders on the schedule, May 25 vs. Montreal, June 22 against the Mets and July 27 vs. the Pittsburgh Pirates.

Every National League club will make a weekend appearance at the Vet with the Mets and Pirates in for two weekends each. Following the two-game series with the Mets, the Phils have a two-city road trip, returning for four games with St. Louis, April 15-18 and three with Chicago, April 19-21.

A breakdown of the home schedule shows the Phils will play 61 night games, three twi-nighters and 14 day games.

Bill Giles, the executive vice president of the Phillies, has added two new give-away items to his promotion schedule, a blue team shirt and wrist bands. Other popular give-away items returning are jackets, helmets, caps, bats, t-shirts and baseballs.

The Phillies annual old-timers game will be played Saturday night, August 31, when the Houston Astros are in town.

The Phillies have nine different season tickets plans available to their fans. Information may be obtained by contacting the Phillies sales office, HO 3-5000. Tickets for individual games during the season will go on sale at the Vet on March 8.

Tickets for the opening game, April 6, will go on sale February 4.

The ticket prices are \$4.50 for field boxes; \$4.00 for terrace and loge boxes; \$3.25 for reserved seats; \$2.25 for adults in general admission and 50 cents for children in the same section. On give-away days, children pay the \$2.25 general admission price.